



The Lewis International Hotel School, along with six adjacent 19th Century townhouses near Washington Circle, is scheduled for demolition July 1 to make room for a 10-story condominium.

photo by Judy Sloan

Historic D.C. destroyed

Tenants oppose condo construction

by Ellen Weingarten

Hatchet Staff Writer

Rental housing space in the GW area may be just a little tighter in a few months, unless a group of Washington Circle tenants have their way.

Attorney Kenneth Kruvant, 34, is organizing tenants, including a number of GW students, in a complex including six 19th century townhouses and the International Hotel School, all on Washington Circle adjacent to the GW campus. These buildings are scheduled for demolition July 1 to make room for a 10-story condominium.

Tenants are often unaware of their rights under D.C. law, Kruvant feels, and if they use those rights they may be able to save their homes.

The planned demolition has sparked anger in many of the tenants, who feel these vestiges of "old Washington" are being destroyed for pure greed.

One irate apartment group wants to fight the eviction but says that students and people in this city are in flux and cannot devote the time and commitment needed.

Kruvant said, "Tenants are unaware of their rights regarding first refusal which gives them a 90-day negotiating period to purchase the building and relocation fees paid by the landlord - \$250 per room if they choose not to."

The alternatives to eviction are to either purchase the building or to have the building declared a

historic landmark. Delaying tactics, though not an alternative, allow tenants more time by utilizing all possible legal tenant rights.

Chuck Holmes, a GW journalism major who lives next door to the site planned for the high rise, has researched this subject in a reporting class. He feels that "GWU, because of large property holdings, should provide more low-cost student housing rather than commercial buildings." Holmes seemed to express the feelings of other residents on the block when he said that the "quaint atmosphere" will be destroyed.

In recent months, a number of apartment buildings throughout the city and in the Foggy Bottom area have been converted to condominiums. Recently, tenants in one Northwest Washington building up for conversion used their legal prerogative to buy the structure, the first group to do so under D.C.'s 1977 housing laws.

In Foggy Bottom, the Advisory Neighborhood Commission (ANC), has been one of the most vocal groups protesting conversion; most D.C. neighborhoods also have ANC's, which can aid tenants faced with eviction. Don't Tear It Down, a city-wide group, can give advice to those whose buildings face demolition.

Hatchet

Vol 75, No. 46

THE GEORGE WASHINGTON UNIVERSITY

Thursday, March 29, 1979

Deny gay stereotypes, Matlovich exhorts crowd

by Ted Wojtasik

Asst. News Editor

"The Air Force gave me a medal for killing two men and a discharge for loving one."

Sergeant Leonard Matlovich addressed a large group of people last night in Building C about gay rights. He is tired of lying.

"Enough is enough...It is time to stand up and say no!" It is time to say no to the homosexual stereotypes; it is time to say no to the oppression of gay people.

Matlovich gave a moving presentation of his own personal fears and anxieties he had when he thought he was "a queer, a faggot."

Matlovich achieved national recognition when he stood up and declared he was a homosexual and wished to remain in the Air Force. The Air Force discharged him for no other reason except that he was a homosexual.

Dressed in blue denim; sipping a can of Coca-Cola, Matlovich discussed his life in San Francisco, cracking jokes about the positive reinforcement of the city, because it seems that everyone there is gay.

"When I saw a man and a woman holding hands, I said, 'good, you flaunt your sexuality, too,'" he said.

He expressed the desire to get rid of two stereotypes: (1) it takes a faggot to know a faggot and (2) all gay people are promiscuous.

He explained that many gay people live in fear all the time because they are afraid other people will find out they are gay.

He told the audience of his own extreme fear. He told the audience that he was a white (see MATLOVICH, p. 19)

Senate
can't
get quorum
p. 5

The Wiz'
is
back
p. 7

Women's
tennis
beats
Hoyas
p. 20



Anwar el Sadat, president of Egypt, and Menachim Begin, prime minister of Israel came to Washington for the signing Monday of a historic Mideast peace treaty. They were greeted near the White House by

photo by Tom Erland

large crowds, including this group of Palestinian protesters. The protesters never became violent, though, and most of the crowd seemed to enthusiastically favor the treaty.

Cluster building starts in May

by Melody J. Blank

Hatchet Staff Writer

GW expects final building and excavation permits for the planned academic cluster in April and groundbreaking for the structure is set for May, according to Robert Dickman, assistant treasurer for planning and construction.

Dickman also said he expects work on the park in front of Ross Hall to begin at about the same time work begins on the cluster.

Dickman said the new academic buildings would be a

departure from some characteristics of other GW architecture.

"As a relief from the square block format, the new buildings will include a triangular elevator/stairwell section and a low terrace building for the art department as well as a rectangular block classroom building for most of the other departments."

Some of the departments moving to the new buildings include romance languages, art and music studios and offices, all

continuing education programs, offices of the deans of Columbian College and the Graduate School of Arts and Sciences, plus several support areas such as the computer center.

The space these departments now occupy on campus will be filled by other departments now housed off-campus.

Dickman expects the building to be completed by June 1981, which will leave the summer for the various offices to transfer. Actual use of the building is (see CLUSTER, p. 6)

Academic evaluations tighten procedures

by Richard Katz
Hatchet Staff Writer

Major changes in the GW Student Association (GWUSA) evaluations this semester will include Law school evaluations and increased security in the evaluations themselves.

The evaluations are scheduled for April 2 to April 6.

There will be increased security to avoid any illicit tampering with the evaluations, according to Matthew Cooper, the course guide editor. He believes that some tampering with the evaluations may have occurred last year.

First, the packets will be given to a student proctor who will administer the evaluations. "He will be responsible for collecting the sheets and delivering them to us," Cooper explained.

Secondly, the packets in which the evaluations are packed have now been placed in custom



David Chapin

evaluations will be kept locked
printed envelopes. Evaluations will not be accepted unless they are in these packets, he said.

The use of these special envelopes makes it difficult for anyone to falsify a class evaluation, according to Cooper.

Thirdly, each packet will also be signed by the student who collects and delivers it for each class, he said.

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Finally, the evaluation packets will be deposited in collection boxes specifically designed for this purpose. The boxes will be in the GWUSA office (Marvin Center 408) and at the center's information desk on the ground floor.

The evaluations will be kept under lock and key at all times, according to David Chapin, GWUSA vice president for student affairs.

One other change in this year's evaluation will be the inclusion of the law school. These evaluations will take place during the week of April 20-26, according to Chapin.

"The student bar association will do the distribution of the evaluation," said Chapin.

"We are changing the phrasing of some of the questions," Cooper said. "We emphasized that students answer questions that apply to their class."

"It's been overwhelmingly successful," he said. "We have favorable letters from administrators, the Board of Trustees, faculty and students."

Harold Bright, University provost and vice president for academic affairs, said he was pleased with the evaluations; there has been more and more participation by the faculty.

"We are changing the phrasing of some of the questions," Cooper said. "We emphasized that students answer questions that apply to their class."

The packets containing 55,000 copies of the survey will be distributed to 1,500 courses. The final results will be printed and distributed in the fall.



Harold Bright
pleased with evaluations

GWUSA, however, would handle the calculations and print the results, he said.

Cooper said the reaction to the evaluations has been excellent.

Phelps praises plans for disabled

by Mike Zimmerman

Hatchet Staff Writer

Marianne Phelps, assistant provost for Affirmative Action, praised GW's plans for compliance with section 504 of the Vocational Rehabilitation Act at a forum Tuesday sponsored by the Association of Students with Handicaps (ASH).

Section 504 provides that universities that receive federal funds provide complete access to all components of university life to students with handicaps.

GW's program for compliance with 504 is "as good, if not better than at any other university in the

country," she said.

"We have not solved all of our problems," she added.

Funding is a big problem, Phelps said. She pointed out that the regulations for implementing 504 do not stipulate who is responsible for paying for auxiliary aids, such as interpreters for people with hearing disabilities and readers for those with visual disabilities, hence the University must bear the expense.

Congressional hearings concerning the provision of federal funds for the implementation of 504 are now in session. Phelps, though, expressed serious doubts about the possibility that any funds would be provided.

Implementation of the regulations is difficult, she said.

because the University must deal with ingrained attitudes and stereotypes.

A self-evaluation was distributed last year to all of the departments and schools at GW to determine where problems of University accessibility exist.

Marc Lafer, president of ASH, expressed his disappointment with the vagueness of the responses on the questionnaires, but added the University responds to specific complaints.

Phelps pointed out all organizations sponsored by the University are responsible for providing access to their activities by law, and added, "We hope that other organizations will meet in buildings that are accessible as well."

REVERSE GRADING	2
HERE'S YOUR CHANCE	2
BRING NO.2 PENCILS TO CLASS	2
ACADEMIC EVALUATION WEEK	2
APRIL 2-6	2

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Chem dept. one of few in area with fees; chairman cites breakage

By Richard Sorian

Hatchet Staff Writer

(ed. note: This is one in an occasional series explaining how GW's academic departments use their lab fees.)

The GW chemistry department requires payment of laboratory fees for many of its courses. This policy is different from that of four of five area universities.

Reuben Wood, head of GW's department of chemistry, said the fees are necessary to cover the expenses of materials and breakage in the laboratories. "The fees have been required ever since I can remember," Wood

said. He has been at GW for 34 years.

The chairman called the policy of charging fees consistent with other universities "but I don't know that as a fact." However, of the five area universities (Georgetown, Maryland, Catholic, American and Howard) only Georgetown requires any sort of fee for chemistry courses with laboratory work.

The remaining schools charge no fee, saying the tuition charges cover the costs involved. Georgetown requires payment of a flat \$20 fee per semester for chemistry students. This fee will

go up to \$25 next year. The chemistry fees at GW were increased "two or three years ago," according to Wood. He expects no need for further increases in the near future.

The fees are applied to both chemistry majors and non-majors. Wood said the department attracts students from various other departments. "This includes pre-med students, biology majors and about 100 engineering students last year," Wood said.

For a chemistry major at GW, the fees will add an additional \$190 to \$210 over the course of a four-year Bachelor of Arts or Bachelor of Sciences degree program. This amount covers only those courses required of the majors by the department.

The department's chairman does not think this places an unusual burden on chemistry majors. "The number of majors has remained steady over the last several years. There has been no decrease."

There is little students can do about removing an incompetent professor if he has tenure, but enough complaints will hinder his promotion, he believes.

Most complaints, however, are against new professors without tenure and if the department head receives enough complaints, some action would be taken, Huber said.

Cathy Nathan, a co-director of the program, believes the guidelines will make it easier for the students to file complaints.

-Paul D'Ambrosio

change still lies with the professor, according to Glassberg.

"Voicing complaints is the most important thing that a student can do," said Greg Huber, director-elect of SAS.

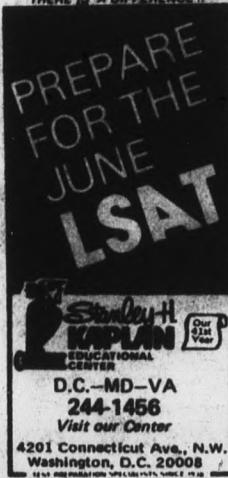
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Cathy Nathan, a co-director of the program, believes the guidelines will make it easier for the students to file complaints.

-Paul D'Ambrosio

THERE IS A DIFFERENCE!!



UNCLASSIFIEDS

Students - \$1.50 for first 25 words, \$.20 for each additional word.

Non-students - \$.20 per word.

All unclassifieds must be in by noon Tuesday for Thursday's issue and noon Friday for Monday's issue.

ALPHA EPSILON DELTA
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Will be having a speaker on

"THE PUBLIC HEALTH SERVICE"

All are welcome to attend

When: 8:30 p.m. Tonight

Where: Building C Room 320

There will be a brief meeting afterward for members and prospective initiates



photo by Judy Sloan

GW's chemistry department charges lab fees to cover materials and breakage, according to the department head; only one other area University charges similar fees.

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Quorum problem limits available funds

by Maryann Haggerty

News Editor

A number of student groups that have been counting on the GW Student Association (GWUSA) for money this semester have not been able to get it because the senate has not reached a quorum since early February.

Prior to a meeting scheduled for Feb. 15, the senate's finance committee approved \$850 in allocations to a variety of student groups. All of those allocations must be approved by the full senate, which is in office until April 26. At least four meetings have been called since then and none of them got a quorum.

"I hate to think of those groups being left without money," Bob Dolan, GWUSA executive vice president, who chairs the senate, said. "There's a lack of enthusiasm in the senate, a feeling that since a new senate has been elected they don't have to do anything."

Jonathan Katz, a senator and executive vice president-elect, commented, "A lot of it is that they're lame ducks - so lame they can't walk to a meeting."

Dolan estimates that between three and four thousand dollars remain in the GWUSA budget for this year. If the old senate does not meet this year, the new senate can allocate the money after they are installed April 26.

The largest allocation the finance committee recommended was \$500 to pay for a survey of

off-campus housing being conducted by Commuter Club, the D.C. Public Interest Research Group (D.C. PIRG) and the Gay People's Alliance.

If everything had gone according to the schedule the groups set in February, the survey would be finished by now; it has barely been started. The three organizations planned to hold a forum on off-campus housing today, but the changes they have had to make in their original plans cancelled that, too.

"We've pretty much given up

on that money," Kitty Hutt, PIRG's co-ordinator of the housing survey, said. "We had to cut the project back, and set the date of the forum back."

The finance committee had also approved four smaller allocations: \$100 to the Muscular Dystrophy Council, \$100 to the Latin American Students Organization (LASO), \$75 to the Indian Student Association and \$75 to the Vietnamese Students Association.

Lizzy Echegaray, LASO secretary, said the lack of money

forced her group to decrease their planned activities for the semester, too. "We're dealing with some money we did have left over from last semester and the Program Board helped us out with co-sponsorships," she said. "We had to cut down on some activities, though, and we couldn't order office supplies - there were small things we were counting on."

The leaders of the Indian Students Association are also upset by the slowdown in

(see SENATE, p.15)



Bob Dolan

"Lack of enthusiasm"

Art therapy demonstrated on television

Five graduate students and two GW professors demonstrated art therapy over network TV last week on CBS's Morning Break Show.

The students, Deb Ismond, Narda Gerlack, Brian Kirk, Patti Stillman and Pat Klorer, helped simulate an art therapy session. Lecturer Wendy Mairorana acted as their therapist. Elinor Ulman, also a member of GW's faculty, was available to answer questions.

When the students began their art therapy session, hostess Carol Randolph participated. After drawing for ten minutes, the artists put down their pastels and spoke about their art. "I don't know what you're going to say about what I've done, but I felt pretty good about doing it,"

Group seeks Middle East peace

by Judy Fox
Hatchet Staff Writer

GW students concerned about the Arab-Israeli situation organized a group this semester that became a chapter of the national, non-sectarian Youth Institute for Peace in the Middle East (YIPME).

YIPME, nationally, was established in 1968 to help provide accurate information on the Arab-Israeli conflict.

Jeff Sacks, organizer of GW's YIPME, said the group's main purpose is to inform the Jewish and non-Jewish communities about proceedings and materials published through both the Israeli Embassy and the Arab Embassies.

"It's very hard to be a totally non-biased organization and still be viable," Sacks added.

Steve Nudel, president of GW's YIPME, said the organization is important to the GW community because of the large international population here.

"There are a lot of Arab students here and the Palestinian view is still prominent. They want Israel to be non-existent. Our job is to educate and show them that Israel is not there to destroy them," Nudel

said.

The new organization will be submitting a proposal to the GW Student Association (GWUSA) within the next two weeks with hopes of getting funding.

In addition to the money YIPME may receive from GWUSA, it will also get some funding from the national organization.

Although GW has only been an official member of YIPME for the past few weeks, the group has been present and active on campus since January, and already has 35 members.

Sacks said the GW chapter is planning to bring such speakers as Sen. Jacob Javits (R-N.Y.) and Carl Gershman, a high-ranking writer for the Jerusalem Post, to the campus.

"We are a reactionary group in the sense that we will only react to what goes on between the Arabs and the Israelis," Sacks said.

Nudel hopes YIPME will be accepted by the Arab organizations on campus. "We would like to co-sponsor programs with them. I hope we can all work together," he said.

Polyphony's 2nd Annual Spring Sale

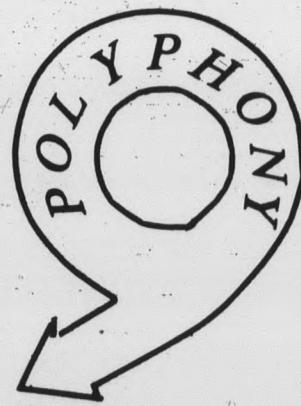
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Hatchet

21st STREET

'Hair'
opens
in D.C.

Stephen
Stills at
DAR

GW
Jazz
Festival
April 8



I WANT IT LONG, STRAIGHT,
CURLY, FUZZY...

Ah, yes, that ode to that late, great Sixties trip (in more ways than one), *Hair*, is now a movie. Directed by Milos Forman, whose other most acclaimed work has been *One Flew Over The Cuckoo's Nest*, the movie has been one of the most talked about ventures since the controversy surrounding *Superman*. Now at area theaters.



YOU SURE IT'S NOT MOE, LARRY AND CURLY?

Despite the rumors, Blood, Sweat and Tears have not been regrouped as the Three Stooges. Instead, most of the original members have returned and their concert this evening at the Bayou may be one of the most memorable ones this year. Their jazz-rock stylings in the late Sixties helped shape that genre's contemporary shadings. Not too bad for nostalgic's sake.

FOLLOW THAT OLD SUB-WAY TRAIN!

The Wizard of Oz's transformation as *The Wiz*, may not be that urban, but the all-black musical, currently making a comeback at the National Theatre, still manages to update the old story without losing any of the power. And this latest production (at least according to our critic) is as charming as last year's version.



Events around town

GW Events

Lisner Auditorium

- Maryland Ballet Friday
- The Turning Point* will be shown at 7:30 and 10 p.m. tonight. Admission is free.

Lisner At Noon

- GW Jazz Ensemble Tuesday
- Dimock Gallery

- H.I. Gate and Douglas Teller: GW Faculty Exhibition, through Friday
- Annual Awards Show, for GW seniors and graduate students, opens April 11, through April 27.

Building K

- Living Stage will perform in Building K from 7:30 to 10:30 p.m. Friday. Admission is free.

Movies

The American Film Institute 785-4600

- | | |
|---------------------------|------------------------------------|
| Tonight: | It Should Happen to You |
| | The Testament of Orpheus |
| Friday: | My Life to Live |
| | All the President's Men |
| | The Lady Vanishes |
| | Young and Innocent |
| Saturday: | Young and Innocent |
| | The Lady Vanishes |
| Sunday: | All the President's Men |
| | Bette Student (Mat.) |
| Monday: | The General |
| | An Evening with Tom Davenport |
| | Theater Dark |
| | Night Must Fall |
| Tuesday: | Craig's Wife |
| | The General |
| | The Railroader |
| | Craig's Wife |
| | Night Must Fall |
| Wednesday: | Tevye |
| | Green Fields |
| | The Circle Theatre 331-7480 |
| | Festival of Academy Award Winners: |
| Tonight through Saturday: | Marty |
| | Around the World in 80 Days |
| Sunday and Monday: | The Apartment |
| | West Side Story |
| Tuesday and Wednesday: | Hamlet |
| | The Biograph fe3-2696 |
| Tonight through Monday: | Julia |
| | and The Fugitive |

Music

Kennedy Center

- Concert Hall: National Symphony tonight and

Inside:

Hair, the movie

Hair, the album

The Wiz returns to Washington

"Artsketch"

A Festival at Ford's Theatre

Chekhov's Sisters by the Source

Bagtime should bag it

The New Playwrights' Down One

Stephen Stills back on tune

Belljar depressing for all

A jazz festival coming to GW

A new film at the Air and Space

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India and Iran
Woodblock Prints
from the Edo Period

April 16

National Collection of Fine Arts

8th and G Streets, N.W.

Seymour Lipton: Through May 6
aspects of Sculpture

William Penhallow Through June 25
Henderson: an Artist of Santa Fe

Theater

National Theatre 628-3393

The Wiz Through May 26

Kennedy Center 254-3770

Opera House: American Ballet Through April 15

Eisenhower Theater: St. Mark's Gospel Through April 2

The Gin Game May 12

Terrace Theater: Imagination Celebration April 1

American College Through April 14

Theatre Festival Through May 6

Arena Kreeger 488-3300

Tintypes Through April 22

Nevis Mountain Dew Opens April 20

Ford's Theatre Festival Through April

Arena Stage Don Juan Opens Friday

Folger 546-4000 Benefit of a Doubt April 4

Back Alley Theatre 723-2040 Through May 13

Tom, Dick and Harry Through April 1

Boys in the Band Opens April 5

Warner Theatre Ain't Misbehavin' June 5

Through July 15

Asta Theatre 543-7676

The Seagull Through April 22

New Playwrights' Theatre 232-1122

Eddie's Catchy Tunes Through March

Gateway Theatre 554-5134

Bagtime Through April

Harlequin Dinner Theatre 340-8515

A Year Mondays Through April 23

Pippin Through April 23

Lazy Susan Dinner Theatre 550-7384

The Pajama Game Through June 3

Melody Fare Peter Pan Through April 15

21st Street

Jeff Levey
Managing Editor

David Heffernan
Steve Romanelli
Amy Berman
features editor
arts editor
features and arts assistant

Museums

Air and Space

- To Fly Through March 31
- Worlds of Tomorrow Through Whenever

Decades of Acquisition
201 E. Capital St.
Through April 1

Freer Gallery
12th and Jefferson Drive, N.W.
Drawing from Through April 23

Movies

'Hair' lets the sun shine in

by Steve Romanelli

Arts Editor

Unlike many of its nostalgic predecessors, *Hair*, which opened yesterday at various area theaters, manages to competently analyze a period in America without really going into any specific historical nuances. *Hair's* success is in Milos Forman's bubbling view of the hippie movement and all the enthusiasm (and pain) it encompassed.

Purely on a visual level, the movie is astounding. Director Forman (who won an Academy Award for his work on *One Flew Over The Cuckoo's Nest*) and cinematographer Miroslav Ondricek have chained their talents together and imbedded the film with an energy that must be seen to be appreciated. Coupled with Twyla Tharp's energetic choreography, *Hair* easily puts the fire back into screen musicals.

One of most memorable scenes occurs right at the beginning of the film. After Claude (John Savage) arrives at Central Park (as a preliminary stop before he is inducted into the Army a few days later) he runs into a group of hippies, writhing and scurrying about to the freeing gestures of "Aquarius." Claude is raptured by all the dancing and singing, and is even enamored by the dancing police horses. Ironically Claude is both frightened of and absorbed by all the action, which eventually draws him in.

Also, none of the essence of *Hair's* original meaning is lost or



Laurie Beechman, Ellen Foley and Debi Dye strut through Central Park in a scene from the

United Artists' film, *Hair*. The film, which was directed by Milos Forman, opened yesterday at

several area theaters.

covered over in the film. Rather, its strengths seem to have been highlighted by Forman. Though a lot of the film's scenes are humorous, *Hair* is not a comedy by any means. Instead, Forman and screenwriter Michael Weller have seen it fit to give both sides of the picture, both the humor and heart-felt emotional side.

For, despite all the freedom, joy and the humor among the hippies, Forman has the good sense not to totally exclude reality from this massive head trip.

Hair's hippies could have been presented as a bunch of nice, morally uplifting "and spaghetti-hair" young freaks.

But, thankfully, Forman's *Hair* gives both sides of the hippie

reality. If there is a rebellious freedom evident throughout the movie, then there is also that often-neglected sense of responsibility which goes with it. If Hud, one of the hippies, wants to be free, he must accept the

realization that his fiancee (and he) has a baby on hand.

Still, despite Forman's keen sense to see the ironies within the movement, we nevertheless receive that particular crusade's purpose and vision.

Soundtrack from *Hair* is dry

by Page Salazar

Hatchet Staff Writer

In what could be the laudable rebirth of that grotesquely perverse American institution known as the 18-year-old draft, Milos Forman's rendition of *Hair* - the revolutionary, counter-culture play which so well-portrayed the anti-war movement of the 1960's - might just take on a whole new meaning when it premiers here at the end of March.

But if all this talk about reinstating the draft has already gotten you so far down that you don't think you can make it through the abyss that separates today from the end of March, you might want to pick up a copy of the original soundtrack recording of the movie, which has just been released on RCA Records.

The album, like the movie, is based on the play by Jerome Ragni and James Rado, with tunes composed by Galt MacDermot. It is the third *Hair* album which RCA has put out - the other two being soundtracks from the Broadway production of the play.

Though the album manages to retain much of the feeling and spirit that Ragni and Rado put into the play, it has been so overpolished that it is annoyingly glossy, perhaps even a little affected, which, I guess, is the inevitable fate of Broadway plays that ran off to Hollywood to make it in the movies. In the course of becoming a professionally-perfected-product, the album has lost a lot of the spontaneity and lost-hippie-in-the-city innocence which characterized the earlier soundtracks.

Another unsettling thing about the album is the addition of a country song, "Somebody To Love," which is so cowboyish - with pedal-steel guitars and everything - that it shatters the enchanting mood of the rest of the album. A bluegrass tune, formerly "Don't Put It Down," has also been added to the new *Hair*, and it is equally as irritating. Even as satises these songs just don't fit in, and it pains my ears to hear them try.

With the exception of these two minor flaws, the

album is very good indeed. In fact, just on the strength of the lyrics and melodies alone, the record is better than most. Ragni and Rado, as brilliant poets and better than average playwrights, have chocked the album full of carefully penned verses that range from deeply sensitive odes to blatant, no-holds-barred pornography. The writers have even borrowed a few lines from the Bard himself.

It is only proper then that the striking pictures which these lyrics create should be framed in euphonious and complementary melodies. This MacDermot does with the ease of one whose every thought and dream is dressed in musical notation. His tunes are by turns lilting and gloomy, but all contain a heavy dose of "mystical surrealism" - that seducing sense of psychedelia which made such songs as "Aquarius" and "Good Morning Starshine" so popular over a decade ago when air first opened on Broadway.

The high quality of the songs is enhanced by the very adept cast that performs them. The entire troupe, which is headed by John Savage as Claude, Treat Williams as Berger, and Beverly D'Angelo as Sheila, is quite versatile, and in delivery ranks right up there with the original Broadway cast. Their voices blend well together and there is enough variety in ranges to keep things interesting.

All in all, *Hair - The Original Soundtrack Recording* is an exceedingly good album in its own right. Even with its embarrassing Hollywood sparkle it is a tremendous pleasure to listen to. I would even go so far as to call it a moving, emotional experience, especially in light of what has been going on over at the Pentagon lately. So, the next time you get stricken with a bad case of the "draft board blues" just crank up your old Victrola, put on your Original Soundtrack Recording, lay back and close your eyes. In no time at all you'll be walking in space, amid sweet clouds of herbal incense, with the flashing of a strobe light reflecting in your shiny blonde hair in your hair.



An illustration of a scene from the film *Hair*.

From the cover

Ease on down the 'Wiz's' road

by Amy Berman

Asst. Arts Editor

The touring company of *The Wiz* is presently on stage at the National Theatre but, behind the shine and shimmer of Emerald City and way at the end of the yellow brick road, is a group of talented performers who know exactly what they want and just how to get it.

One thought which may run across a person's mind after seeing *The Wiz* is just how the performers got to where they are.

Before last Friday's show the Tin Man, Clyde-Jacques Barrett, entered the theatre followed by his latest metal purchase: a shiny, new racing bicycle...emerald green, of course.

Even through numerous dressing room interruptions, Barrett, in jeans and sweat shirt, was explicit in his "how I came to be here" tale: after graduating with a B.A. degree in piano from Howard University, Barrett knew he *didn't* want to be a classical pianist.

"After graduation, I joined the D.C. Repertory Dance Company which I loved like a new toy," Barrett said. "I became hypnotized by it."

From there, after Barrett taught ballet for five years at what is now the Duke Ellington School of the Arts, he skipped off to find bigger and better prospects in New York City.

"I outgrew New York sooner than I ever thought...it just wasn't fast enough for me. I moved there not to find a job specifically but to experience dance auditions," said Barrett. Ironically, he was most successful in the town he was so anxious to get away from: Washington. After performing in three area shows which eventually went on to Broadway, an agency called Barrett for the Tin Man audition.

"At first I wasn't even interested, but once I saw all those other eager people trying out for the job, I put my mind to it and knew that it was something which I had to have," Barrett said. "I got called back twice and eight months later I had the part."

"It was my determination that lead me to the part," said Barrett. "In New York it was a matter of survival to make it. There you learned the art of hustling. You find ways to sneak into auditions (often closed to those who didn't have agents) and to find out all of what's happening in the City."

The courageous Ron Taylor (the Lion) did not have such a classic tale leading to his 1 1/2 year stay with the company. Football threw Taylor into the game of auditions, musicals and, finally, *The Wiz*.

Though he sang and participated in major elementary and high school shows, Texas-born Taylor wanted to be a football star at heart. He followed this path by playing ball for Warton Junior College (Texas) and then Grambling University (Louisiana).



"Then one day, watching TV football games, I noticed that stars would injure themselves one season, leave the team and nobody would ever hear about them again," Taylor said. "At this time, the director of my acting class, believing I had 'potential', suggested I continue my training in New York. Sports had been my first love, theater my second - now was the time for the latter."

In his junior year, Taylor took a three-day bus trip to New York City and was accepted for two years of intensive acting studies at the competitive American Academy of Dramatic Arts. Taylor, ignoring the school's policy of not allowing its students to talk to agents until graduation, became a professional actor in his senior year. His agent lead him to many Broadway shows and eventually, *The Wiz*.

If you asked Charles Valentino what lead him to his three-year role as the Scarecrow he would give his answer in one word: mom. "My mom always wanted to do the Hollywood scene, to sing and dance," Valentino said. "So, in the end, I guess I did it all for her."

There is one technique most important in trying to make it into the theater world. According to many cast members this artistic talent is called "selling yourself." In practical application this means that at an audition you must try to stand out as an individual having something more than just another pretty face.

"Sometimes you end up thinking of yourself as a prostitute and the audience out there are the johns...rather crude but very much like the truth," Taylor explained. "You must do what you do best and then sell it as a show."

Though some of the actors and actresses in the company of *The Wiz* may have had more than their fair share of struggles towards getting where they are today, all the stars said if they had to do it all over again, they would follow the same yellow brick road.

'The Wiz' follows

by A...

The Wiz is b...
at the Nation...
better than ev...
remember Judy...
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Company members of *The Wiz*, at the National Theatre for a two-week engagement, go through hours of training to be able to put on their make-up only minutes before the show. Pictured here is Ron Taylor, the Lion, who needs at least 45 minutes to complete the facial transformation process which in the show compliments his head-to-toe furry lion suit.



A family appears

With every stage performance of *The Wiz*, a second show, not seen by the regular audience, is simultaneously taking place backstage.

This "off-stage" show commences when a stream of stars enter the back alley of the National Theatre ready to climb a steep and narrow stairway to their respective dressing quarters. The four leading stars are the only privileged ones to receive private dressing rooms, usually consisting of an eight-by-10-foot chamber complete with two chairs, a sink, a hip level shelf and opposite leveled mirrors.

This show is predominately taken up with the application of make-up, one of the most important artistic skills *Wiz* members have learned to master in 15 to 45 minutes.

Clyde Barrett, the Tin Man calmly begins his make-up transformation with a few strokes from a black eyeliner pencil only to be followed by dabs of silver grease paint. In the next dressing room, Ron Taylor, the Lion draws in his final whisker lines over carefully outlined facial areas of red yellow and brown.

"Let me hear some moans or groans to who wants the party this Saturday or Sunday....In this evening's performance a group of students from Japan will be in the

audience. After one of our quiet sessions for the numerous calls to the speaker while I paint the lion yellow, and brown, the Tin Man grimy silver steed-like costume.

Haphazardly, knocking at the door, good-luck wishes, latest problems, "family." And a family.

It is intermittent comes Renee whizzing by with which company over her dressing (Glinda-the goodie), Noth, calmly putting on her mask her rage out. The and intermission storms out.

"Of course we and berate one another always make up for it. "Because we are company is a family to one another other."

Just from on

This is the last issue of 21st Street for

follows a well-received road into D.C.

National Theatre presents a sparkling 'Wiz'

by Amy Berman

Asst. Arts Editor

The Wiz is back in town, on stage at the National Theatre and it's better than ever. Though we all remember Judy Garland making the character of Dorothy come alive in

the original movie version, this time it's Renee Harris' (Dorothy) turn to warm the hearts of millions with her extraordinary performance.

In the Thursday performance, the day after opening night of the extended return engagement, the company was at its theatrical height. They danced, they sang and they acted, adding that special performance quality that turned the remake of L. Frank Baum's original *Wonderful Wizard of Oz* into nothing less than a radiant musical.

Rhythm and soul are the themes pervading the show. Each musical interlude is marked by these qualities, complimenting the black version of the classic tale. Aunt Em's opening song, "The Feeling We Once Had," is only the first of numerous emotional acting and singing combinations.

This stage production is uplifting to *Wiz* devotees who may have lost their faith in the tender moral scenes devoid in the recent movie version. The movie seems to have been overpowered by its extravagant budget, and *Wiz* lovers might have become lost in a storm of expensive cinematic gimmicks and overdone stage designs.

Applause follows each and every musical number in the new production and is indeed well deserved. Our friendly, "courageous" Lion (Ron Taylor) is bold enough to even ask the audience



The Lion (Ron Taylor) is captured by the Field Mice and taunted by the Poppies in a scene from *The Wiz*.

which is currently making its second run in Washington at the National Theatre.

for an encore after his satirical "Mean Ole Lion" performance.

What makes this show such a totally memorable experience is a combination of the actors, the sets and the costume designs. The fact that the choreography and the adeptness of the chorus as dancers are tremendous doesn't hurt the production either.

Harris gives a strong and delightful interpretation of Dorothy. Her Dorothy is cute and overtly young and innocent; indeed she is oftentimes so cuty that her performance could become sickening at any point in time...but it doesn't. The few solos she has are forceful, and if she ever tends on the weak side

the Lion, Scarecrow and Tin Man are there to her rescue.

Performers Kenneth Scott (Kamal-the Wiz), Charles Valentino (Scarecrow), Clyde Jacques-Barret (Tin Man), Vivian Bonnell (Adaperle), Carolyn Miller (Evillene) and Tina Fabrik (Gilda) all work together in their roles to form not only one supportive team but also are continuously distinguished in their performances. Of course, they have a fine script to work with and adequate guidance from director Geoffrey Holder, but these performers show a mastery of their materia, thus proving their theatrical eloquence.

Set designs are limited, yet a back up sound system and costumes are amazing. Holder's costumes for the

lead stars are purely characteristic of their roles...respectively a cute, short white jumper dress, (Dorothy), a thick mane of fur and suit, (Lion), a suit of patches and straw, (Strawman) and an outfit of pliable tin bodyguards, (Tin Man).

Timing and grace are the marvels of the small company of dancers. For their quick changes and consistent vitality and skill in the musical numbers, George Faison as the choreographer should be pleased.

The Wiz is a magical event. It is a show for everyone who enjoys a compelling, humorous, sensitive stage treat.

y appears close backstage

audience. After the show we'll have one of our question and answer sessions for them," were two of the numerous calls given over the loud speaker while I randomly observed the Lion paint on his ferocious red, yellow, and brown roar. At the same time the Tin Man was sketching a grimy silvery face to blend with his steel-like costume.

Haphazardly, cast members come knocking at the stars' doors with good-luck wishes or relating the latest problem of the touring "family." And the cast of *The Wiz* is a family.

It is intermission now and here comes Renee Harris (Dorothy) whizzing by with her latest complaint of which company member has taken over her dressing room. Tina Fabrik (Glinda-the good witch of the North), calmly and silently continues putting on her make-up as Harris lets her rage out. The loud speaker rings and intermission is over - Dorothy's storms out.

"Of course we are going to fight and berate one another, but we always make up," Fabrik explained. "Because we are always on tour, the company is a family for us. We listen to one another and we love each other."

Just from one glance back-stage,

with all the confusions and mishaps, it is hard not to see the obvious closeness among the company, and it is easy to understand what Fabrik means when she says the cast is a truly close knit family. "We're one for all and all for one," she said.

-Amy Berman

Carracci Family improves Italian art

by Karen Jensen

Hatchet Staff Writer

Agostino Carracci, his brother Annibale, and their cousin Lodovico were actively devoted to bringing Italian art of the late 16th Century out of the cumbersome, confusing mannerist style dominant at the time.

Their attack on mannerism had a deliberate, scholarly approach, utilizing an unlikely mix of classical and Renaissance forms, experiments in light and color, and an intense interest in the natural world. But while their approach was very scholarly and serious, much of their art was not. They weren't ignoring their own tenets, however; they were merely presenting them in a form that would have the most popular appeal.

"Venus and a Satyr," a pen-and-ink drawing by Agostino shows the satyr leering lasciviously at the reclining nude Venus. In "Suzanna and the Elders" by Annibale, the two elders are frantically gesticulating, while the seductive Suzanna, her ample figure just barely covered by some cloth drapery, gives them a tranquil, knowing gaze. Even in serious religious works such as Annibale's engraving "Penitent Magdalene" there is a note of titillation: the praying woman's robe is brushed up so as to reveal a pair of shapely legs.

All this may sound like a lot of fluff, but there is real substance behind all that daring flesh. The Carracci works contain, unlike the mannerist works of the period, simplified action, naturalistic figures placed close to the surface plane, and a sense of humor, a love of life.

"Prints and Related Drawings by the Carracci Family," on display in the National Gallery's West Building through May 20, contains 162 prints (mostly engravings), drawings, and book illustrations. Also included are several of the original copper and silver plates, many of which have never before been displayed.

Annibale, the most famous Carracci, was primarily a painter. The prolific engraver was Agostino, who strongly influenced his brother. Agostino was concerned with achieving technical perfection in his engravings. They are sharp, clear, strong works, with postage stamp-like precision.

What Annibale's engravings lack in precision, they gain in passion. His style is

looser than that of his brother and shows more confidence and natural grace in line.

Both brothers were greatly influenced by their elder cousin, Lodovico, who never achieved the level of recognition that they did. Throughout their careers, they constantly aided, advised, even copied from one another, and from other artists.

Many of Agostino's scenes are not original, but are copies of popular paintings of the time. Before the invention of photography, engravings were used to spread knowledge of a painting and permitted people to keep a copy of a painting they admired in their homes. Agostino took such pride in his work that his engravings are not merely copies of paintings, but improvements: he clears up muddy areas, brings them into sharper focus, and makes the action more recognizable.

"Prints and Related Drawings by the Carracci Family," through May 20 at the National Gallery of Art, West Building, 6th St. at Constitution Ave., N.W. Open Mon. through Sat., 10 to 5, Sun., noon to 9.

Theater



Maureen McNamara, Bill Hutton and Gregory Harrison star in *Festival*, currently running at Ford's Theatre.

Down One' needs a reshuffle

by Chris Bangert
Hatchet Staff Writer

Down One, currently at the New Playwrights Theatre, is billed as a new comedy. Unfortunately, it is neither thematically new nor overly funny. The acting, however, is commendable, and casting for the five roles seems right on the mark.

The problem is the predominance of the women's theme of the story; the presentation is too polemical and biased to stay in the realm of comedy and not deep or original enough to go elsewhere.

The story takes place in the contemporary New York suburban home of Ros (Donna Birndorf), a middle-aged housewife. Her weekly bridge club meeting is shown to be one of the most important aspects in the lives of the four members.

One of the players does not arrive on time. So the others invite Ros' maid, Doris (Phyllis L. Baker), to substitute until Jan (Bari Baern) gets there. The invitation is made even though two of the women obviously consider the black woman to be beneath them intellectually. Sylvia, (Sharon Elizabeth Doyle), the flashy and snappy member of the foursome, for example, frequently refers to Doris as "Ros' girl," an expression which Doris finds insulting.

Doris, as outspoken as Sylvia, takes full advantage of being temporarily treated as an equal, and delights in making these snobbish women feel a bit uneasy with her sudden familiarity. However, in the middle of a possible bridge coup, Doris loses

she startles these wealthy housewives by announcing that her car is packed and she is "running away from home." She plans to go to Connecticut, attend a community college at night and work on an estate as a member of the "household management staff." It is apparent that the bridge club has been descending to Jan because she is the only member of the "group" who did not go to college.

Instead of encouraging Jan, her "best friends" are outraged by her proposal and accuse her of deserting her family. Doris, however, approving the plan,

exclaims, "So you're going pro!"

Playwright Barbara Keiler clearly shows the characters' foibles, making it possible for them to ignore their serious problems. However, she is too intent on expressing the plight of upper-middle class women, and the characters are not developed enough to elicit empathy. This is probably because of the attempt to be funny and because the media, including sitcom national television, overexposed its audiences to such circumstances.

Down-home Doris, trying to be upper-class, is the best reason to see *Down One*.

It's best if 'Bagtime' remains in a sack

by Laurie Pine
Hatchet Staff Writer

All that should be said about *Bagtime*, a new show that started at the Gateway Theater on Thursday, is it should have stayed in the bag.

Bagtime is a lukewarm attempt at entertainment billed as a madcap musical make-believe conceived, directed, produced and choreographed by Stephen W. Baumann.

Among problems that the show suffers from are technical difficulties stemming from an inability to control the sound system. Singers' microphones go off in the middle of songs; voices from backstage are heard over the performers that are on stage, and throughout the performance the cast busily tosses microphones from one person to another.

Along with these distractions, the show is bad. How can one man take classics from Cole Porter to Richard Rogers and ruin them? Well, it isn't easy, but *Bagtime* manages to do this.

Picture two women impersonating Dolly Parton each wearing one roller skate and attempting unsuccessfully to skate while singing "Stop in the Name of Love."

The director of *Bagtime* complains that his show suffers from the inability of people to understand that all he is trying to do is give some entertainment without a "deep message." It is one thing to have a loosely-constructed review. However it is another thing to insult the intelligence of the audience with cheap tries for laughs.

The cast appears to have talent. Their voices ring strong and pleasant as they attempt to participate in this farcical demonstration. Many took part in productions of *A Chorus Line*. How they ended up in *Bagtime* is a perplexing question.

Their will be many changes in this make-believe country. The audience will be entertained.

'Festival' gets carried away

by David Heffernan

Features Editor

One of the many new plays to open this month in Washington's active theatrical world is *Festival* at Ford's Theatre. *Festival* is a zany contemporary musical that lampoons the medieval love story of Aucassin and Nicolette. The fast-paced production features a marvelous display of individual talent by the actors, but lacks the total coherence to sustain audience attention.

The premise is like *A Funny Thing Happened on the Way to The Forum*: innocent lovers confront numerous obstacles in search of happiness while action centers around the lead character, a master of ceremonies who is a liaison for the audience into the play.

Much like *Forum's* Pseudolus, *Festival's* Troubadour (Gregory Harrison) "breaks the wall" of the frontstage and intersects many out-of-character comments about the proceedings. Many of these asides parody contemporary clichés such as the "Fonz" and characters from *Saturday Night Live*.

But these jokes are overdone

and when any other member of the cast gets a chance, he tries too hard to be the "top banana." The routines are good but are taken out of context.

Aucassin (Bill Hutton) and Nicolette (Maureen McNamara) naturally find true happiness despite their inept character. The others characters delight in ridiculing the young lovers naïveté, leering at the sumptuous Nicolette and embarrassing the boyish Aucassin.

Director Wayne Bryan has done a yeoman's job with this

potpourri of vaudvillian slapstick and manages to keep the action, which moves at a dizzying pace, within discernible confines.

Festival's scenic and lighting designer, George Gizienski, has created a set that fits into the quick change artistry of the cast. Huge castles are rolled around to show jungles and caves.

Playwrights Randal Martin and Stephen Downs must have had a grand time working on this porridge; unfortunately, they got carried away and overspiced the pot.

Chekhov's 'Sisters': A success for Source

by Rebecca Martin

Hatchet Staff Writer

Source, a promising new theater group in Washington, is doing a production of Anton Chekhov's *The Three Sisters*, which brings out the subtle humor of this drama in an energetic and delightful way.

The Three Sisters was written by Chekhov in 1901, and is about the aristocratic Prozorov family in their provincial Russian home. Their existence is a vacuum of boredom and apathy as they wait for something "big" to fall into their lives. They long for happiness, love and fulfillment. In this play, Chekhov has brilliantly combined a comedy of social interaction with tragedy.

The credit for this fine production is due not only to the high quality acting of Melissa Craig (Natasha), Michaela O'Neil (Masha), Achim Nowak (Andrey), and Martin Goldsmith (Solyony), but also, and most importantly, to their innovative director, Bart Whiteman. Though Theresa Aceves' portrayal of the young Irina is overacted, Whiteman has brilliantly brought out the best in all of the members of his company.

However, the three and a half hour play becomes tedious at times, regardless of Whiteman's ability to inject some life into it.

Whiteman's technique is to put the actors through frequent group improvisations, and a vocal and physical warm-up before each performance. These exercises allow cast members to assume their character roles in situations other than the play itself, and it brings them closer together as a troupe. This "closeness" shines through on stage and makes the Prozorov home become both credible and colorful.

The handling of this interaction stresses the importance of the ensemble in the theme of the play.

Whiteman has created an acting company that is an important part of Washington's movement toward becoming a city more involved and supportive of the fine arts.

Source's production of *The Three Sisters* is playing at the Calvary Methodist Church, 1459 Columbia Road, N.W.



Arts

Stills flashes new form

by Randy B. Hecht

Hatchet Staff Writer

Stephen Stills gave one of his most promising concerts in recent years at Constitution Hall Monday night. Stills gave a fine performance that was obviously influenced by the opening group, Cuba's Irakere.

Stills was first introduced to Irakere when he (along with several other American musicians) were invited to perform at Havana's Karl Marx Theater earlier this year. His interest in Latin-flavored music led to their current tour together.

Some of Irakere's percussionists joined Stills' backup band; as a result, the audience enjoyed fresh versions of some

old standards. However, nothing was more surprising than the change in Stills as a performer.

For the first time in years, he seemed to be putting maximum effort into a concert. This is definitely the best work Stills has done in a while. His voice was stronger, his songs were more vibrant and he seemed to be enjoying himself.

As a result, his fans enjoyed themselves, too. Several people threw flowers onstage; one handed Stills a single flower, which he held in his teeth while playing an instrumental. Following Irakere's lead, Stills even wandered into the aisles during "Love The One You're With."

Stills surrounded himself with capable musicians, including his longtime

associate, Joe Lala. The only disappointment was his reliance on singer Bonnie Bramlett, whose talent seemed to lie in her tight red leather pants rather than her vocals.

The performance was generally very strong, and the audience reacted with great enthusiasm. Stills took advantage of the situation by expressing his viewpoints on some current issues, including the Mideast peace treaty and the energy crisis. He dedicated the title song of his latest album, *Thoroughfare Gap*, to President Carter, and told the audience, "I'm just real proud of us today."

His outlook on energy was not as optimistic. In a new song, "Uncle James," Stills attacked the use of nuclear energy

and urged increased use of solar energy. He told the audience that nuclear energy was deadly and had no redeeming advantages. With the advent of solar energy, "somebody stands to lose a lot of bucks," he said, adding, "I just want to know who they are, cause then they're gonna lose a lot more than bucks."

Stills avoided using Crosby, Stills, Nash and Young material, and didn't even perform the classic "Suite: Judy Blue Eyes."

Instead, he concentrated on long instrumental passages in many of the songs, including "Who Do You Love," the Buffalo Springfield-era "For What It's Worth," and "Cuba al Fin," which he wrote for the Havana concert.

Cherry Blossom Jazz Festival at Lisner Auditorium April 8

The Lisner Auditorium will be the scene of a six-hour long Cherry Blossom Jazz Festival Sunday, April 8. The festival is the first of its kind to be held at GW.

The festival is sponsored by the

Bell Jar' breaks and shatters

by Paul D'Ambrosio

Hatchet Staff Writer

The Bell Jar, a Larry Peerce film based on the brilliant novel by the late Sylvia Plath, is a first class disaster. Although the motion picture follows the book very closely, the choppy direction and depressing tone of the movie is enough for anyone to feel worse off coming out of the theater than going into it.

The story is a semi-autobiographical account of the tragic life that Plath led before her suicide in 1963. The main character, Esther Greenwood (Marilyn Hassett), is a straight "A" student at an Ivy League college whose life is fractured between reality and the make believe world of classical poets.

She can't handle the pressures of her big break in the journalism field as a guest editor in New York City, however, and regresses to a state of depression, where she ends up going through electro-shock therapy.

Of course the shock treatments don't help and Greenwood tries to commit suicide. So, she survives and another hour is spent watching her deal with depression, more shock treatments, lesbian advances and death.

The poor direction by Peerce leaves many loose ends. But, worst of all, we don't feel what the characters are going through. We only hear words come out of their mouth. No emotions or feelings are stirred.

Despite the excellent acting by Hassett, the movie bombs. We can only sympathize with Greenwood's final comment that "the world is a bad dream." So is the movie.

GW Jazz Society and is part of the Community Awareness Festival.

The festival is a fundraising activity for the Jazz Society and local non-profit jazz radio station WPFW, according to GW student Jeffrey Lettes, who organized the festival. Lettes, who is also program coordinator of the Jazz Society, said East Coast Jazz Productions, which is producing the festival, will take a portion of the earnings.

Lette said he has been working on the project for approximately a month and a half, and expects an audience of at least 500 people.

Tickets will be \$3 for students and \$5 for general admission. Those going to the concert will be free to come and go during the six-hour show, with no extra charge.

The feature artist for the show is Sonny Stitt, who plays alto and tenor saxophone. According to Lettes, Stitt was chosen for the concert because he "is one of those great musicians who has played with people like Dizzy Gillespie. He is part of the 'bebop' era. And he lives in the area

and was excited about the idea."

There were other performers who were enthused with the idea of playing in the festival, but "we just did not have the funds to pay them," Lettes said.

Along with Stitt, five other groups will be performing, "with the possibility of some special guests in appearance," Lettes said.

"The reason we did the concert in the first place was to give exposure to Washington-area musicians and give GW students a chance to support the arts," Lettes added.

He said, "This is going to be a professional show, with professional musicians and technicians. We got a lot of support in the area, and everybody is very excited about the whole thing."

Originally, the concert was planned for the Ellipse, "but there were too many complications," Lettes said. He added, however, that he hopes the festival will expand in the coming years into an annual event to take place either on the Ellipse or in the Quad.



Saxophonist Sonny Stitt is appearing April 8 at Lisner Auditorium as the feature act in the six-hour Cherry Blossom Jazz Festival.

Living Planet' replaces To Fly'

Living Planet, the National Air and Space Museum's second feature film, will open to the public on Thursday, April 5.

The new film carries its viewers over many of Earth's most remote corners - Africa, Venezuela, India and the Arctic. Through air and space flight, the audience gets a fresh perspective of the planet Earth and sees its home through new eyes.

Living Planet was produced by Academy Award-winner Francis Thompson, who also produced the Museum's premiere film *To Fly*. Both films were made especially for the Air and Space Museum's theater.

The half-hour film seemingly transports its viewers through time as well as space. The audience first sees the Earth as it must have appeared eons ago. Aerial tours of jungle and desert lands show regions that have remained virtually unchanged for centuries.

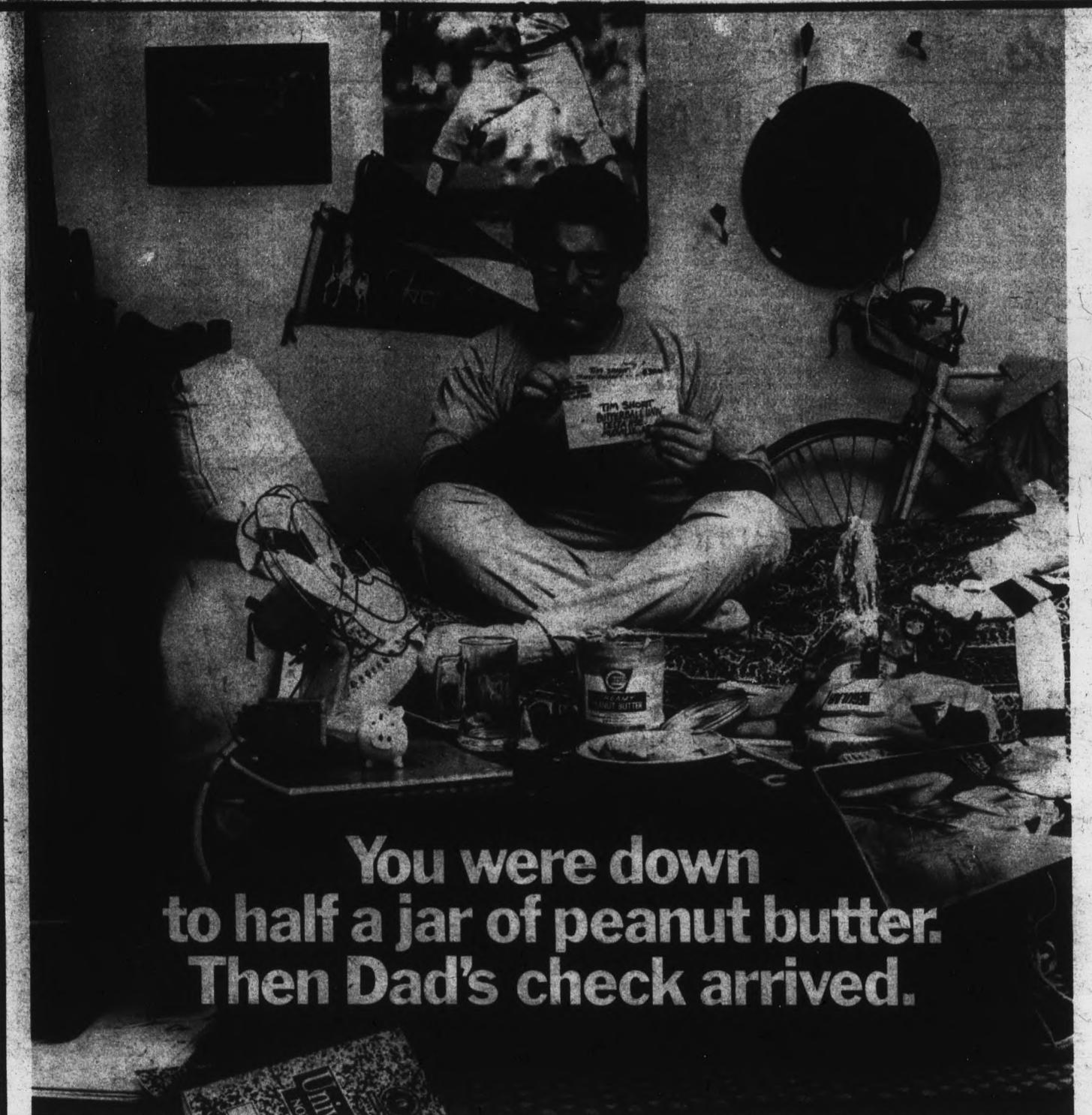
From there the viewer is transported to the scenes of once-great civilizations - the Acropolis in Athens, the Cathedral of Chartres and India's Taj Mahal - each a testament to mankind's spirit and achievements.

Living Planet uses a six-track stereo sound system that is fed to six speakers strategically situated around the Museum's theater. Filming was planned not only for visual drama but also for audio impact. For example, the audience "flies" above and through a menacing thunderstorm, over a roaring waterfall, and above a pounding herd of wildebeests.

Living Planet will be shown continuously seven days a week during Museum hours. Admission is \$3.50 and all proceeds are used for the operation and maintenance of the theater.



This view from the air is in the new Francis Thompson film, *Living Planet*, to premier at the Smithsonian's National Air and Space Museum on April 4.



You were down
to half a jar of peanut butter.
Then Dad's check arrived.

Now comes Miller time.

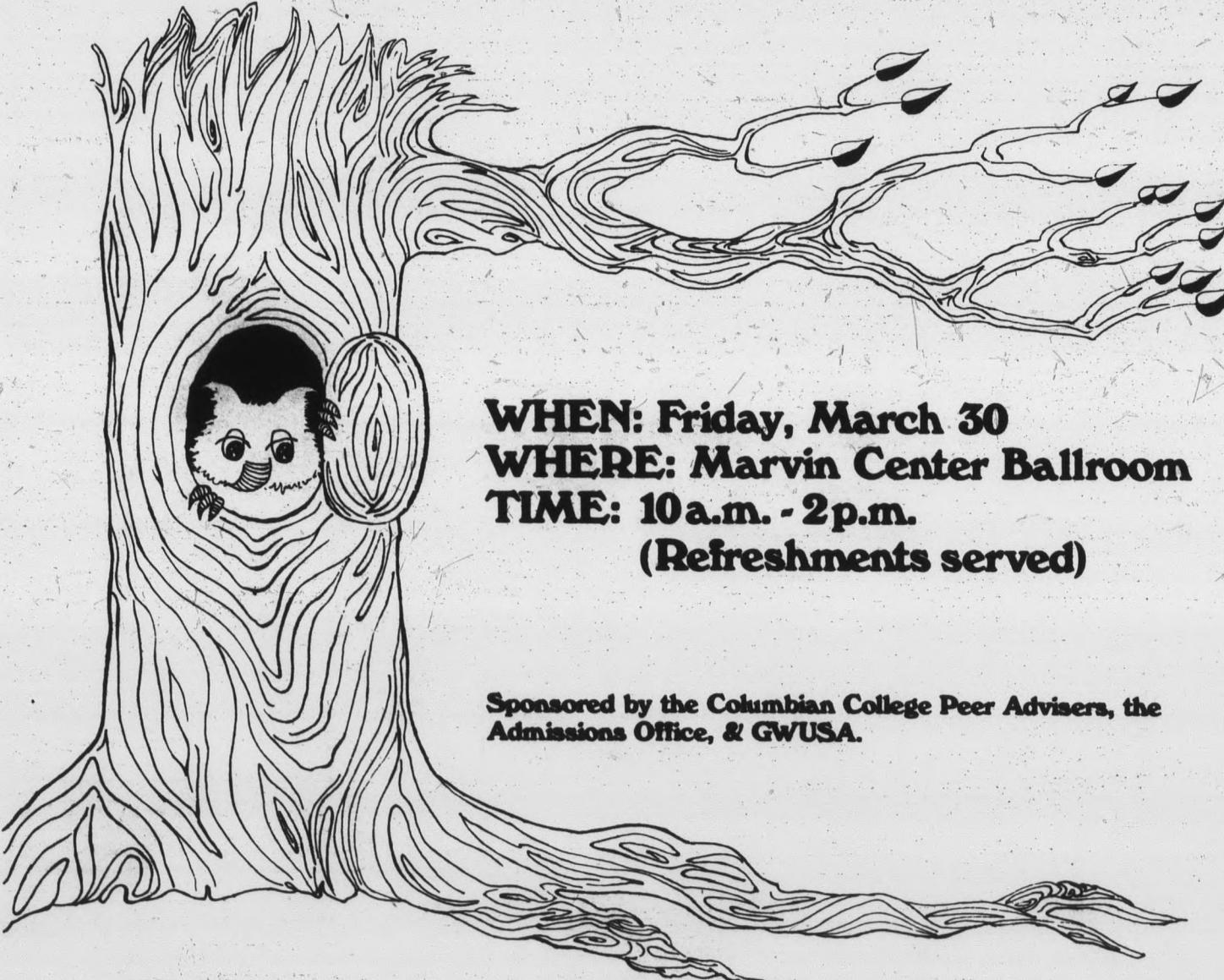


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WHEN: Friday, March 30
WHERE: Marvin Center Ballroom
TIME: 10 a.m. - 2 p.m.
(Refreshments served)

Sponsored by the Columbian College Peer Advisers, the Admissions Office, & GWUSA.

Telephone unit permits deaf to communicate

What looks like a small portable typewriter sitting on Linda Donnels' desk is actually a portable telecommunications device which enables deaf people to communicate by phone called a teletypewriter (TTY).

Donnels, who is GW's director of services for students with disabilities, said the device was installed in her office in December, and has been used daily since.

"The TTY is primarily used by deaf students on campus and for communication with deaf professionals in the D.C. area," she said.

The unit consists of a keyboard, a printout screen and a cradle that holds the telephone receiver; it is used only in conjunction with another unit. "Both people talking on the phone must have TTYS," said Donnels.

Persons type their message on the typewriter keyboard and, as they type, the message is projected on the screen of the receiving unit.

Most of the seven deaf students on campus either have their own units or have access to TTYS through libraries, social service agencies or places of employment, according to Donnels.

"I use it most frequently to arrange for interpreters for the deaf students," she said.

Donnels said she also receives calls from deaf students with questions regarding University policy, but are unable to get the

information themselves. She calls the office that provides the necessary information and relays the answer to the deaf student through the use of the TTY.

The only way a deaf student could contact Donnels before the unit was installed involved the student calling someone who had a TTY unit and have that person relay the message to her. She would then have to give the third party her reply to relay it back to the deaf student.

"There were so many phone calls involved, things got really complicated and we tended to have a lot of misunderstandings," she said.

The unit in Donnel's office is a recent portable model and she estimated its cost at \$650, but added that non-portable models are somewhat cheaper. Older models of TTY are much larger and very few are portable, according to Donnels.

-Charlotte Garvey

HATCHET UNCLASSIFIEDS

Students - \$1.50 for first 25 words, \$.20 for each additional word.

Non-students - \$.20 per word.

All unclassifieds must be in by noon Tuesday for Thursday's issue and noon Friday for Monday's issue. All unclassifieds must be accompanied by full payment. Absolutely none taken over the phone. Call 676-7079 for information.

Correction

In Monday's *Hatchet* the position of manager of publications with the *GW Times* was erroneously listed as filled by an area college graduate. Also, the *GW Times* is a GW community tabloid and not a parents' newsletter as we had printed.

J.D. Hughes

Executive Vice President
Ashland Oil Company

Speaking on:

**"Government-Business Interface
in the International Oil Industry"**

Today, 7:30 p.m.
Marvin Center, Room 402

AE
SEC-GW



GWUSA states new budget plans

The budget schedule the incoming GW Student Association (GWUSA) administration will follow was announced this week.

The senate-elect's finance committee met Tuesday night, and committee head Bill Crowfoot, a National Law Center senator discussed the schedule, which allows room to implement guidelines that Pete Aloe, president-elect, wants to use to do next year's budget.

The committee will meet again April 3 to discuss those guidelines and the full senate will meet April 5 to consider approval of the guidelines and Aloe's nominee for vice president for financial affairs.

The rest of the steps in the budget process will be:

- April 6 - organizations pick up funding

criteria, budget applications and other materials from GWUSA;

- April 6-12 - organizations prepare their budgets;

- April 12 - organization budget proposals due to GWUSA by 5:30 p.m. and the finance committee meets to set up the budget hearing scheduled;

- April 14-18 - budget hearings and executive branch budget preparation;

- April 18 - finance committee meets to discuss president's budget proposal;

- April 19 - senate meets to discuss and approve budget.

CHRIST IN THE CONCRETE CITY

by P.W. Turner

Chancel Drama by Potters House Players

Passion Sunday, April 1st

8:00 p.m.

Marvin Center, Rooms 413-414

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GW

Editorials

Stop the 'condos'

As if it isn't already difficult enough to find housing other than the dormitories near campus, it will be even harder in the future because of the arrival of condominiums. The latest blow comes at Washington Circle, where several 19th century townhouses are about to be demolished to make room for a 10-story condominium.

It seems that every time we look up, some townhouse has been demolished for one reason or another. First, it was the dreaded Master Plan and now the 'condos.' Where will it all end? Housing for students is already too expensive and it is becoming more so every day.

Students need a good alternatives to University housing. Few people want to spend their entire four years at GW living in dorms. Because of space limitations, it is physically impossible for all students to live in dorms. Yet, nobody seems to be doing anything about it.

In the past there have been a number of groups who have attempted to prevent the demolition of townhouses. In Foggy Bottom, the Advisory Neighborhood Commission (ANC) has been vocal in its attempts to preserve the townhouses. The group 'Don't Tear It Down' has also opposed the demolition of townhouses in order to preserve the history of the area. Yet another group has formed in light of the recent plans on Washington Circle.

We urge everyone to voice their opposition to the destruction of townhouses in order to make room for the more expensive condominiums. There are some areas where 'progress' just isn't needed.

Projects cancelled

As the year nears its end, many student groups are still trying to obtain funding from the GW Student Association (GWUSA) for their various projects. However, these groups have not been able to get any funds because the senate hasn't been able to muster a quorum since early February. Most people probably don't care very much about what the senate does, and this is probably why they are able to get away with it.

It is unfortunate that the funds have not been provided to the student groups who have been counting on them for their activities this semester. Many worthwhile projects have been thwarted because of the lack of money.

It's too bad that so few people cared or even noticed. Many students could have benefited from what might have been.

Hatchet

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Jim Craig, editorial page editor
Charles Dervarics, news editor
David Heffernan, features editor
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Marvin Center 434, 676-7079

Chris LaMarca, general manager

editorial office
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The Hatchet, located at 800 21 St. N.W., Washington, D.C. 20052, is the student newspaper of George Washington University and is published every Monday and Thursday, except during the summer, holidays and exam periods. Opinions expressed in signed columns are those of their authors, and do not necessarily reflect opinions of the Hatchet or of the University. Hatchet editors represent the opinion of the newspaper's editorial staff and not necessarily that of the University. For information on advertising and advertising rates, call the business office at 676-7079. Deadlines for advertising are Friday at noon for Monday's issue and Tuesday at noon for Thursday's issue.

Charles Barthold

Editor's departing thoughts

As editor-in-chief of the *Hatchet* for the past year, and a member of the staff for the preceding two years, I have learned a lot about GW and many of its students.

In those years I have run into administrators in Rice Hall who couldn't care less about the students and their problems, and administrators who are very receptive to student views and are always looking to improve conditions for the students. I have also met many students who are sincerely interested in changing things for the better, as well as students who don't care about anything except their own well being and their degree.

In any event, if my experience on the paper and as a student has left me with one overall impression of this school and the people who are involved in it, it is the administration's amazing ability to alienate itself from the student body. I guess you could call it a problem of internal public relations. While the University has established the Office of Public Relations to build up better relationships with people and groups outside the University, it has done nothing to solve a more pressing problem—the sour relations between students and the administration.

In my three years at GW, I have heard countless complaints from students who always seem to feel that the University is out to screw them. While the University administrators do a pretty good job of at least listening to student complaints and ideas, they have done just as good a job of turning the other way and making decisions which are against the student interest, or at least appearing to do so.

The most obvious example is the attempt by the Student Organizing Committee (SOC) to get a student member on the Board of Trustees. While many of the administrators and Board members were more than willing to listen to SOC's arguments, one could not help but feel after the proposal had been rejected that they never had any intention of letting a student on the Board.

But the problem also exists on a much lower level, affecting every student who must deal with the administration. When the University raises its tuition and housing rates at about the same rate, if not at a lesser one, than other schools but manages

to incur the wrath of the entire student body, something is definitely wrong. Part of the problem may be the fact that while the students continually find themselves paying more for everything at GW they fail to see the results of their investment. Perfect examples of this are the dormitories, for which the students continually pay more, only to find that the problems still remain, and often multiply; or the University Library, where it still is a horror show trying to find most books (if they have them at all) or a copy of last week's *Washington Post*.

From what I know, the University does at least make an attempt to improve the dorms, classrooms or the library when it raises its fees, but somehow the students never find out about this. Part of the blame may be put on us at the *Hatchet* since we do our fair share of pointing out the bad spots in the administration and not always the good. But at the same time, it is also not our job to become a newsletter for the administration, this is their responsibility and nobody else's.

The administration has argued that this dissatisfaction on the part of the students is really not that big a problem. They see the real problem as the *Hatchet* blowing the whole thing out of proportion and continually distorting the facts in order to make the administration look stupid. While we have made every attempt at fair, consistent criticism, I am not about to dispute the claim that we do a less than perfect job, at times a pretty poor one. But I feel that a real problem does exist and blaming us or anyone else is a cop-out.

In many decisions the University makes it feels it has legitimate reason and that its actions will help its students. The problem lies in proving this to the students and avoid doing and saying things which only alienate the students further.

The problem is a big one, but with some common sense and just a little work, the administration would probably find dealing with the students a much easier task.

With this issue Charles Barthold, a junior majoring in political science, ends his term as editor-in-chief of the Hatchet.

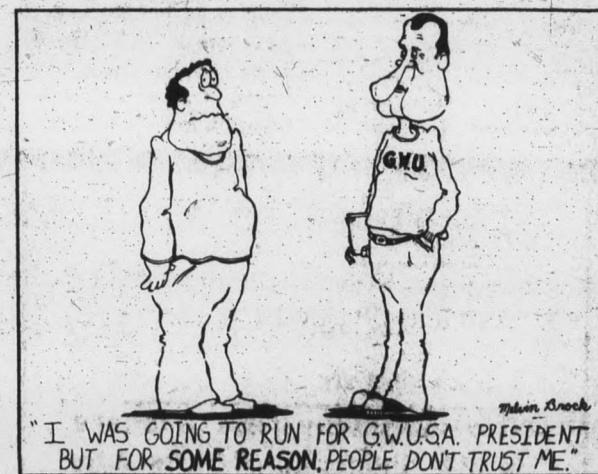
Letters to the editor

Editorial 'trite and vapid'

The editorial "Tool for Destruction" in the *Hatchet*, March 26 was trite and vapid. The reasoning that only occasionally surfaced was incredibly amorphous and blatantly unfocused. The development of theme and the entire structural organization were conspicuous by their absence. It was obvious that neither thought nor effort had been employed in this futile attempt at journalism.

We do not necessarily disagree with the stance that the draft should not be re-instituted at this time, but we note that the *Hatchet* failed miserably in defending that position. The description of how the U.S. became involved in Vietnam assumes that the people running the State Department are idiots who have no control over U.S. foreign policy. No support is provided for the assertion that Pentagon officials will seek non-combat solutions to world problems in the absence of a draft. Remember that the military in this country is under civilian control. Pentagon officials do not make U.S. foreign policy or initiate military action; our elected and appointed officials do.

The editorial maintains that "Americans have always



responded overwhelmingly to emergency military needs" and that "there is no reason to think this has changed." There is every reason to believe that the willingness of Americans to engage in armed conflict has diminished considerably. The results of America's tragic interventions in Korea and Vietnam have left indelible scars upon the minds of young and old alike. Few would argue that the mood of this country has not undergone a complete reversal from the tremendous victory in World War II to the humiliating defeat in Vietnam. Will the call to fight that Americans have always responded to in 1941 elicit the same response when the next "emergency military need" arises? We think not.

-Bill Wilson
-Pai Jones

Columns and letters to the editor should be submitted to room 433 of the Marvin Center. Deadlines are Tuesday and Friday at 4 p.m. All letters and columns must be typed, signed by the author and must include his or her phone number, year in school and major. The *Hatchet* does not guarantee publication under any circumstances and reserves the right to reject material for reasons of available space and for factual misrepresentation, and to edit for style, grammar and length. Cartoonists are also invited to submit their drawings. No exceptions will be considered.

Deny gay stereotypes, Matlovich exhorts crowd



photo by Judy Sloan

Leonard Matlovich, who spoke last night at Building C, said "I'm tired of lying," about his homosexuality and called for gay people to say no to stereotypes.

MATLOVICH, from p.1
racist at one point - "I hated blacks, jews and gays." He said he was the first to make "queer" jokes, but that his heart skipped a beat everytime.

"I only hated myself," he said, *not* these other people.

He said he hated himself, because he was brought up in a society that hated homosexuals. He said this society is the same society, this "sick" society that had blacks hating *themselves*.

"It is not pleasant to be a gay or a lesbian in society today," Matlovich said.

He said that throughout his life he hid all his feelings, buried them deep in "the closet," but one time, when he was 29 years old, he broke down to a roommate, saying he had to talk to him.

"Tim, I've got to talk to you; Tim, I'm a homosexual." The roommate packed and left.

He said he cried and cried,

"why me?" He went to a closet and removed an empty shotgun, then took out some shells. He put the empty shotgun to his head and pulled the trigger just to see if he could do it. "I was trembling and crying and shaking." Then, he loaded the shotgun.

He could not pull the trigger. "I realized that I was 29 years old and have never touched another person; never put my arms around another man," he said.

He, finally, received some help from a woman working on her doctorate in psychology. He also gave great praise to his black supervisor in the military who helped destroy his initial stereotypes about black people.

He eventually went to a gay bar to see for himself. The stereotypes were not there - "There weren't any 14 year old boys in jockstraps; 50 men didn't follow me into the men's room."

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Navy downs Buff

Colonials' streak ends

The GW baseball team's nine game winning streak came to an end yesterday afternoon with a loss to the Midshipmen of Navy, 5-3 at Annapolis.

The Colonials' streak began after a 15-1 loss to North Carolina State during the second game of the season on March 15. During the two week streak the Colonials were red hot and averaged 11 runs per game while only allowing their opponents two per game. The team also managed to hike the team's batting average to .352 during the streak before their game at the University of Maryland on Tuesday which the Colonials won 4-2.

Men's tennis defeats Colgate; falls to Navy

by Cyndy Blatter

Hatchet Staff Writer

The netmen, with a home court advantage, defeated Colgate University March 25, at the McLean Regency Courts, 7-2. However, the Buff fell to the midshipmen in their match against Navy yesterday, 7-2.

The Colonials lost every singles match at Navy, but won the number one and two doubles contests. Dave Haggerty and Josh Ripple won the number one doubles match in three sets, 4-6, 7-5, 6-3. Haggerty commented that "this was probably the best doubles match we've ever played." Mike Yellin and Mark Bell took their match in the third set, 6-3.

Against Colgate, the Buff's number one player, Haggerty, an experienced and talented tennis player, had little difficulty defeating his opponent, 6-2, 6-1. Ripple, playing at number two, did not have an easy match. His opponent, aware of the fact that Ripple was ill, took advantage of this and dominated the first half of the first set. But Ripple came back and defeated his opponent, 7-6, 6-2.

The Buff's number three player, Yellin, dominated his match with strong groundstrokes

and volleys, and had little difficulty trouncing his opponent, 6-2, 6-2.

After winning the top three singles it appeared that the netmen would take the match. However, the strength of Colgate's team was in the latter half of the squad, as Bell, number four, Mark Lichtenstein, number five and Larry Small, number six, were all defeated. This tied the match at 3-3.

The match still undecided, the netmen demonstrated their team work as Haggerty and Yellin won their doubles match, 6-2, 6-7, 6-3. They were followed by the straight set wins of Ripple and Small, 6-1, 6-2, and Bell and Lichtenstein, 6-0, 6-3.

This was a substantial win for the Buff because Colgate has always been a tough match for them.

The Colonials were scheduled to play Hampden-Sydney Saturday, but because of team problems, Hampden-Sydney has forfeited the match. The Buff will face the University of District Columbia Monday at home, which is the Regency Racquet Club in Maclean, Va. The Buff's season record is now 5-5 for the spring.

GW, which *The Washington Post* has called "the area's hottest team" was able to hit the ball hard yesterday but the Midshipmen got a lot of slow balls past GW and edged past the Colonials who were led by the pitching of Dennis Monogue and reliever Bobby Keith. By defeating the Colonials the Midshipmen remained undefeated and now have a record of 5-0.

GW's unbeaten streak highlighted one of the Colonials' fastest starts ever and featured impressive wins over Virginia Commonwealth University, American University, Rochester University, Catholic University and Howard University.

In Tuesday's game the Colonials defeated the University of Maryland 4-2 at Maryland's Shipley Field. The Buff got all four of their runs in the top of the eighth on a two out double by center fielder Tino Monaldo, and a two run home run by third baseman Jim Goss.

The Terps only managed two runs in the bottom of the eighth driven in by their third baseman Billy Owens. Colonial reliever Bobby Keith then forced the Terps' Bob Zavarick to fly to center, stranding two Maryland base runners.

Tuesday's win was *GW's* ninth in a row after losing their first two games of the season.

Their next game will be a doubleheader against West Virginia University Saturday in Morgantown.

The Colonials are now 9-3 for the season.

Sports shorts

Mixed Doubles Tennis Tournament - April 23-26. Matches will be played between 9 a.m. and 1 p.m. Sign up room 126 Smith Center or call X6286.

Anyone interested in re-starting, organizing and/or running the GW basketball booster club, please call Robbi at 676-3793 (9 a.m. to 5 p.m.) before April 15, 1979.

Intramural standings

The following are standings as of yesterday afternoon. Basketball and volleyball playoffs begin this weekend. The Intramurals Office is not accepting any more applications for softball.

Basketball**A League****Block I**

Dirty Dozen	6-0
Ambulance Chasers	4-1
Cadavers	2-3
Throw Ups	2-4
The Info Team	0-6
Block II	
KURU	4-0
Entrepreneurs	2-2
Five Skins	2-2
Sonic Bouncers	0-4
Block III	
Champagne Ed. Vintage Year	4-0
P.P.D.	3-2
Security	2-3
Super Eight	2-3
Easy Buckets	0-5
Block IV	
Bootleggers II	4-1
Sick Mother Rappers	4-1
Basket Cases	1-4
ACS	1-4
Brand X	0-5

Block V**Block VI****Block VII****Block VIII****Block IX****Block V****Block VI****Block VII****Block VIII****Block IX****Block IV****Block V****Block VI****Block VII****Block VIII****Block IX****Block IV****Block V****Block VI****Block VII****Block VIII****Block IX****Co-rec League****Division A****Block I****Guerreros****Juniors****Engineers****Equis****Eagles****Block IV****Division B****Block VI****Siamaks****Justice****Monastery****VSO****Howard Liquor****Block IV****Division A****Block I****Trenchtown Dreads****Shiekos****Purple Haze****Sparky and Gold Line****Tinae Curis****Buba's Cookies****The Crazy Eight****D & D Squad****Ski Shooters****Brick****9th Floor Knicks****The Nighthawks****Block III****No Touch****Macef****Pubbers****Victory United****Minutemen****Block V****Block VI****PVUMAS****Spooks Spikers****Spiked****Trans Am****LASO****Tau Kappa Epsilon Mashers****Low Tide****Block VI****Volleyball****Division A****Block I****Block II****Block III****Block IV****Block V****Block VI****Block VII****Block VIII****Block IX****Block X****Block XI****Block XII****Block XIII****Block XIV****Block XV****Block XVI****Block XVII****Block XVIII****Block XVIX****Block XX****Block XXI****Block XXII****Block XXIII****Block XXIV****Block XXV****Block XXVI****Block XXVII****Block XXVIII****Block XXIX****Block XXX****Block XXXI****Block XXXII****Block XXXIII****Block XXXIV****Block XXXV****Block XXXVI****Block XXXVII****Block XXXVIII****Block XXXIX****Block XXXX****Block XXXXI****Block XXXXII****Block XXXXIII****Block XXXXIV****Block XXXXV****Block XXXXVI****Block XXXXVII****Block XXXXVIII****Block XXXXVIX****Block XXXXVI****Block XXXXVII**